

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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No. 389.—Vol. 17.

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JULY 1, 1875.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1875.

TO PARENTS AND GUARDIANS.

BY HENRY C. LUNN.

I RECOLLECT once being told by a celebrated Professor that in his classes there was always one pupil who profited by every lesson, and that was himself. So conscientious an admission as this is indeed rare from one constantly engaged in tuition; but all who know how much more difficult it is to teach than to learn must feel that every year adds to their store of experience, and cannot but admire the genuineness of the reply given by an eminent pianist to a lady, who applied to him for "finishing" lessons, that "he would be happy to do his best, but that he had not yet finished himself." The truth is that, as a rule, although persons may admit the necessity of bestowing time and attention upon the acquisition of an art, they do not consider that an almost equal amount of time and attention is necessary to study how to convey a knowledge of that art to others; and thus it is that, trading upon the ignorance of parents and guardians who desire that those entrusted to their care shall "learn music," showy pianists, unformed singers, and shallow theorists often make a better income than those who have always zealously laboured to place their pupils in the right path, unmoved by the gentle admonitions directly or indirectly conveyed to them during their course of instruction. Let the truth not be disguised that at many private seminaries Professors of music are engaged, not because they are talented and hold a high position in the world of art, but because they can "introduce a pupil." At others, ladies who have studied music as an accomplishment are themselves the proprietors and teachers of the establishment, placing, however, the name of an eminent player or singer in the prospectus, at ruinous terms, if such instruction "be desired;" and at some schools it is well known that so little is music regarded that even those who send their daughters there are not aware by whom they are taught. To enlarge therefore upon the utter want of musical knowledge displayed by the majority of amateurs whilst the opportunities for acquiring it are so limited, would be manifestly absurd; but a few observations upon the subjects most commonly ignored or misunderstood in early training may perhaps meet the eyes of those who select Professors, or have them selected for them, and lead them to make enquiries before committing a pupil to their charge.

In the first place, as our hands are not formed for the Pianoforte, it is obvious that we have to form them. Four fingers and a thumb are not easily brought under such perfect subjection as to ensure equality of execution, without a long course of diligent and patient study; and at the commencement, therefore, it is as necessary to be taught how to hold our fingers over the key-board, in order to play, as to be taught how to hold our pen over the paper in order to write. It is true that the fingers may be dabbed down on the key-board, so as to produce a sound, as the pen may be dashed on the paper to produce a mark; but the intelligent master foresees the necessity of preparing for rapid execution in the one case, and for rapid writing in the other, and will not therefore allow a pupil to commence in a position which he knows to be a wrong one. Seeing

that the thumb is short, strong, and separated from the fingers, like an unruly child, it will unquestionably baffle all attempts at discipline, if vigorous measures be not adopted at first. "Five finger exercises" are all very well if practised in all keys, and so that a coin placed upon the hand shall remain undisturbed; but if the thumb be allowed to slide off the key-board, and remain there until it is wanted again, how long will it be before the four fingers can be joined with a fifth? "Practising the scales" every day is usually considered as easy a matter as going out to take a walk; but the truth is that it requires a trained ear to detect whether two consecutive notes, even, are played with precisely the same tone. How much more difficult then to play three, and pass the thumb under upon a fourth without the slightest perceptible jerk to the player or listener; and yet this is what children are permitted to attempt, either without any supervision at all, or under the direction of a Governess who, although a "brilliant pianist" has never perhaps studied even the elements of the art she professes to teach. No wonder, then, that "playing the scales" is too often regarded by children as a sort of treadmill for the fingers, to which they are condemned for the crime of being young; and the fact of their ardently longing for the time of their emancipation is pretty evident from their almost invariably ignoring scale practice as soon as they possibly can; indeed I was once told by a pianist of the ripe age of thirteen, that her little sister "ran up her scales," but that she had "got beyond them." That in the majority of schools the great aim is to "play fast" may be proved by the number of Exercises for "velocity," and the very few for "equality," which are used; and as rapid music, with juvenile players, always generates rapid practice, there can be no wonder why the touch is often irretrievably destroyed at an age when it should be steadily in the process of formation. All this is, of course, bad enough; and hard, indeed, is the task of the master who is called upon in after years to "finish" what has never been commenced; but when we consider the blank state of the young pupil's mind upon the principles of the art on leaving school, it would in truth be strange, even supposing that her executive powers had been carefully trained, if she could give the slightest meaning to the simplest piece until she had been, bar by bar, coached up in it by a teacher who would continue to think for her. Such a statement may seem strange to many; but I speak from experience, and an official investigation on the subject (which must some day come) will prove that at numerous Educational Establishments where the highest terms are paid, the pupils, who have for years scrambled through pieces in imitation of the manner in which they have heard them performed by their master, are utterly ignorant of what key they are playing in, the value of notes and rests, the various species of time, the merest rudiments of phrasing, or the correct method of executing any one of the various embellishments to be met with in the simplest composition.

And now, to take these subjects in the order here mentioned, I would ask how any accurate knowledge is to be gained by the method in which they are usually attempted to be taught in schools. A pupil is told to look at the signature of a piece in order to know what key it is in, and always to believe that it is in a major key, unless she finds that the fifth (which is *not* the fifth, but the seventh) is continually raised. Of course, if she had never been "taught" there would be some hope for her, as she would then

have no confused ideas about the "relative minor," and simply name the note upon which the whole piece is founded, reckoning whether the third from it is large or small. Beethoven's *Sonata pathétique*, for example, would be said by any child to be "in C" (if she were not tempted by her "teaching" to say that it is in E flat major), and it would then require but small calculation to find that the third is minor, according to the signature. That the minor key is constructed out of the materials used for what is termed its "relative major" is a matter of musical history, with which a pupil should have nothing to do at first. The fact is, that in modern music the question should be whether a piece is in a certain tonic major or minor, and it is absurd to suppose that there is any difficulty in determining this. Granted that by adopting this method we get rid of many time-honoured notions inseparably bound up with obsolete scales, we at least teach in accordance with the age we live in; and from experience I can say that I never heard a young pupil succeed in naming the key by adhering to the old system, and never heard her fail by following the new.

Were we to see a child throwing down shillings, sixpences, florins, half-crowns, and threepenny pieces in a heap upon the table, and, without noticing their relative differences, pettishly exclaiming that she "cannot make up a pound's worth of silver," we should certainly reprove her and say that her task will be hopeless unless she patiently counts the precise value of each piece of money, and thoroughly understands the fact that twenty shillings make a pound. Yet this is what is daily going on at many of our schools with notes instead of coins. Minims, crotchets, quavers, dots, double dots, rests, &c., convey no idea to the performer, because she has never been taught from the first to count them; and when, thoroughly disheartened, she exclaims that she "never can play in time," she really means that her experiment of ascertaining the value of notes without counting them has been unsuccessful. To help her over this difficulty, and make both herself and her parents believe that she is "getting on," the passages are often played to her, and her imitation of what she hears (like a drawing "touched up" by the master) passes with those who know no better as the result of the excellent teaching she is receiving. Counting, in learning to play, like spelling, in learning to read, is merely a means to an end; and an experienced performer, therefore, can dispense with the first, as an experienced reader can dispense with the second: but both are necessary in early training; and were a child taught that the value of a note is as important as its pitch, no misapprehension on the subject could ever occur: indeed it may be said that any young player who pursues the method of carefully counting every note and rest will find that the real difficulty is to play out of time.

Coming now to the subject usually headed in instruction-books "The various species of time," it can scarcely be imagined that much sound knowledge can exist upon the matter, considering that, in reality, it has nothing whatever to do with the "time" in which a piece is to be played, but merely relates to the measure, or rhythm. As the word itself, then, conveys no meaning to students, it is not likely that the two figures usually placed at the commencement will help them in doing more than arriving at a knowledge of the number of notes contained in a bar; so that 2 means 2, 6 means 6, 12 means 12, and 9 means 9; the rhythm (of course represented by the grouping, which is utterly ignored) being, although

the most important matter, scarcely spoken of. Ask a child what 6.8 time is, and you will be told (if she remember the words she has been taught) that it is six quavers in the bar, which is of course like saying that 6.8 signifies 6.8. Tell her that it has two beats in the bar, and she will wonder what you mean; for she will of course imagine that six quavers, made up anyhow, must be 6.8 time. All this false teaching arises from the fact of the quantity instead of the measure (in "compound time," as it is termed) being represented by the upper of the two figures. Were it ever the custom to teach that you may take four, two or three notes of any kind in the bar—that when these notes are without dots they must each move in twos, and when with dots they must move in threes, there would be nothing more to learn, for the licence of writing triplets in simple time is known to every child. That any young pupil will arrive at this fact herself I am inclined to doubt, for in the little teaching she has had, the truth (as far as compound time at least is concerned) is carefully hidden. How, for instance, can she discover that 6.4 or 6.8 is merely moving in two triplets in the bar, in the same time as two doublets, when she is impressed with the conviction that, in all cases, a "dot after a note makes it half as long again?"

Were pupils taught to unbar their music in order to get at the phrasing intended by the composer, they would at once be able to sing with their fingers as they should sing with the voice; but whilst the lingering notion prevails that the bar-lines do more than regulate the measure, there can be little hope of any clear ideas on the subject. To finger a passage as you phrase it, it is necessary to know how you should phrase it; and although this is clearly enough expressed upon the paper, we rarely find that pupils do more than imitate the master, because they are not taught those principles which can ever make the music come from themselves. Take, for instance, the second subject in Beethoven's Sonata in G minor (Op. 49, No. 1)—a well-known school piece—and were it taught as a child would be taught to read a book—in phrases instead of single notes—it could be fingered in no other way than with the fourth finger on the first F in the second bar, and the thumb on the next F, because the first ends a phrase and the second begins one; but the pupil who even fingers it correctly, having no reason for so doing, plays both F's with precisely the same touch, because all she knows is what she has been told—that the "principal accent takes place on the first of the bar," and can scarcely comprehend that the beginning or end of a phrase can occur in any part of the bar that the composer pleases: indeed that the first note of a bar is often the last note of a phrase never enters the mind, and the listener therefore hears each sentence chopped up into bars, precisely as he often hears a beautiful piece of poetry chopped up into lines, the measure, of course, with untrained pupils, in both instances taking precedence of, and therefore obscuring, the sense.

The manner of performing the numerous embellishments in the music both of the past and present time is so little systematised in teaching that the pupils seem left to grope out a method for themselves; so that turns and shakes are usually played rather as interruptions than as ornaments to the flow of a passage. Appoggiaturas, too, are often performed as acciaccaturas, and acciaccaturas as appoggiaturas; indeed in the majority of Instruction Books the two are positively confounded together. If this ignorance then exist in the teacher, how can we wonder at the

ignorance of the pupil? Turns, direct and inverted, over notes and over dots; shakes, beats, &c., are no doubt easily explained, but they are more easily played, by the master; and a pupil generally prefers hearing a thing done to being told the theory of doing it.

Of course I could extend these observations to a much greater length—for the theme is sufficiently fertile—but my object, as I have already said, is simply to draw the attention of those who have the care of young people, to the manner in which much of the musical education in this country is now conducted. The day may come when the possession of a diploma, granted by competent authorities, shall be considered—as in the medical profession—the only proof of thorough competence; but this time has not yet arrived, and it behoves parents and guardians, therefore, to think for themselves in the matter, and to exercise a little care in the choice of masters for a branch of education which is now rapidly ceasing to be treated, even in fashionable society, as a mere showy accomplishment. A sound musical training should be guaranteed in every establishment of any position; and this cannot be expected whilst either apathy or ignorance is permitted or overlooked at the lessons; for to ensure steady and satisfactory progress in the pupil, it is necessary that the master shall not only teach all he knows, but that he shall know all he teaches.

A RECENT ballad concert at Liverpool has brought the "encore" system to a crisis, which may, we hope, lead to some salutary reform. Mr. Sims Reeves, after singing "Tom Bowling," was of course called upon to repeat it: five times he came on the platform to acknowledge the applause, but those who had resolved to make their favourite vocalist do double work were not to be thus balked. They refused to listen to Miss Brousil, who attempted to play a violin solo; they hissed and hooted Mr. Pyatt, who, after endeavouring to obtain a hearing, led Miss Brousil from the platform; and it was not until several of the audience, who were content to accept the programme as it was offered to them, had left the room in disgust, that anything like order was restored. Now certainly if a body of persons were, from any other cause, by persistent noisy demonstrations to prevent an entertainment from proceeding, they would be forcibly ejected from the room by the police; and we really can see no reason why the "encore" nuisance should differ from any other nuisance. We much regret that concert-givers have not the courage to abolish the system of repetitions altogether; but if this cannot be, it would be good if the matter were brought into a police-court, so that a magistrate might decide whether persons who purchase tickets to hear a concert are to have their enjoyment marred by the clamour of those who presume upon a supposed right to have any pieces they please over again.

THE conference respecting the proposed National Training School of Music, convened by His Royal Highness the Prince of Wales at Marlborough House on the 15th ult., may be described as a thoroughly commercial gathering, the Lord Mayor, the representatives of various City Companies, and others presumed to have the power of either giving or raising funds, having been invited to help in founding a scholarship in the school for the City of London. As no artists were present, it is not to be wondered at that the fact of a National School of Music, incorporated by Royal Charter, and under the patronage

of Her Majesty, already existing, was not even mentioned. In justice to those who spoke upon the subject, however, it should be stated that they frankly owned they knew nothing about it—this ignorance being admitted by the Archbishop of Canterbury somewhat to stand in his way when granting degrees in the science—and we may therefore live in hope that, should the new Training School become a success in a pecuniary sense, somebody who not only *does* know something about music, but who has earned the confidence of the public, may be put forward as an earnest of the stability of the Institution in an artistic point of view.

THE musical performance given by the pupils of the Royal Normal College and Academy of Music for the Blind at Dudley House—kindly lent for the occasion by the Earl and Countess of Dudley—was exceedingly interesting. The gathering included many aristocratic patrons of the College; and when we say that during the afternoon the subscriptions received included £1,000 from the Duke of Westminster (President of the Institution) and £500 from the Earl of Dudley, it will be seen that the practical results of the meeting were in the highest degree satisfactory. The establishment of an Institution in which the musical talent of the youthful blind shall be carefully cultivated reflects the utmost honour upon its promoters; but we confess that we should like to hear to whom the musical direction of this College is confided, and also who are the professors engaged.

THE recent discussion in the House of Commons upon the subject of the proposed Opera House on the Thames Embankment, proves that our legislators are fully alive to the necessity of providing the fashionable musical world with a building which shall do credit to the nation. Yet, when the encouragement of the art in England is pressed upon the attention of the House, every effort is made to ignore the necessity of any governmental recognition of the matter. Musical education may struggle on by the help of private patronage, or die out altogether; but what a dreadful thing it would be if Mr. Mapleson were compelled to place the new Opera House "sideways."

WE have received during the month, "for review," a piece of music entitled, "A Sank(t)ey-monious Set of Quadrilles; founded on a 'Revival' of the most approved Haymarket Melodies, ancient and modern; by one of the 'Devil's Own.'" As we can scarcely consider the forwarding of such a production to a musical journal to be intended as a joke, and are charitable enough to believe that it is not intended as an insult, we cannot but express our astonishment at the low estimate which some persons entertain of the duty of a reviewer; and beg to assure both the composer and publisher of this elegant piece that we have quoted its title, not with the intention of advertising it, but solely to prove to our readers that such things are engraved, published, and circulated.

HER MAJESTY'S OPERA.

ALTHOUGH always loth to institute comparisons when criticising the operatic doings at our two lyrical establishments, we cannot avoid throwing aside our usual custom in noticing the production of "Lohengrin" at Her Majesty's Opera, more especially as the two lessees, after ignoring the works of Wagner season after season, have thought proper to enter into fierce rivalry by bringing forward the same Opera in the same year. It would certainly have been infinitely more satisfactory to those who, having no sympathy with managerial tactics, desire only

that the art creations of a composer who has been so much talked of should have been placed in the fairest manner before an English audience, if, after becoming partially acquainted with the "Flying Dutchman," an opportunity had been afforded of hearing "Tannhäuser" at one house, and "Lohengrin" at the other. But as this could not be, we must be thankful for what we get; and having said all we have to say upon the music of "Lohengrin" on its production at Covent Garden, we have now only to record our impression of the points of difference in the rendering of the work at Drury Lane. In the first place, then, we must mention the immeasurable superiority of Mdle. Titiens over Mdle. D'Angeri in the part of *Ortruda*. Both in her singing and acting this great artist proved that even in so thankless a character, and in music which certainly does not help her to enlist the sympathies of her audience, she could as securely calculate upon producing her effect as when representing a part into which the composer has thrown the main interest of his Opera. Neither Madame Christine Nilsson's *Elsa* nor Signor Campanini's *Lohengrin* pleased us so much as we anticipated from what we knew of both these vocalists in other parts. Madame Nilsson sang in many portions charmingly—especially in the scene with *Ortruda*, and in the great duet in the nuptial chamber—but to us, at least, there appeared a coldness, a self-consciousness, which made her seem to stand outside the picture, even in the scene with *Lohengrin* just mentioned, where with an impulsive energy which elicited a round of applause, she wrings the secret from her lover. Signor Campanini sang well; but seemed to struggle with the music throughout, and to be glad when it was over. His "Farewell to the Swan" was given with a *throaty* quality of voice which much marred the effect; and although some of the more impassioned parts were well delivered, he was throughout too much of the modern Italian tenor to realise a Wagnerite's conception of the Knight of the Swan. Signor Galassi was excellent throughout the trying part of *Frederick*, and the somewhat ungracious music of the King was well given by Herr Behrens. Signor Costa, too, was on the whole satisfactory in his declamation as the Herald, considering the difficulty of sustaining his many long holding notes perfectly in tune. The choruses were much better sung than at the rival establishment; but there can be no question that for anything like an adequate rendering of them we must wait for a German company. Either the rehearsals are insufficient, or a long course of Italian opera choruses has so precluded the possibility of doing justice to a severer style that a coarse approximation to the ideal of Wagner is all we can hope for. The accompaniments were steadily played, but the brass instruments throughout were so loud as seriously to interfere with the general effect. The introduction to the third act was marred by being taken too slowly, as was also, to a great extent, the Bridal chorus. In every respect the Opera was placed upon the stage in a manner which reflected the utmost credit upon the management, the scenery of Mr. William Beverley being a most attractive feature. Sir Michael Costa has certainly exercised the privilege—accorded to him by the composer—of "cutting" the music with a somewhat merciless hand. In some parts the excised portions may well be spared, but in others the gap was too apparent to pass unnoticed, even by those who do not pertinaciously cling to every note the composer has written. The singers and Sir Michael Costa were called upon the stage at the conclusion of the acts; but the Germans kept order, as at Covent Garden, during the performance of the Opera, and not only were calls for encores repressed, but the action of the scene was never allowed to be interrupted by the curtsying and bowing of singers in acknowledgment of undue bursts of applause. If we gain nothing else from the advent of Wagner in England, let us at least heartily thank him for this.

ROYAL ITALIAN OPERA.

THE return of M. Faure to this establishment has materially strengthened the cast of many of the Operas which have been given during the month, his reception we

need scarcely say being as enthusiastic as ever. Mdle. Zaré Thalberg has unwisely, we think, been put forward as *Cherubino*, in Mozart's "Nozze di Figaro." Her singing has of course many charms; but experience is wanting for the due rendering of a character which we have been accustomed to see represented by our greatest artists; and it is false policy to compel an audience to draw comparisons. The house has been well attended, and "Lohengrin" remains highly attractive, Signor Carpi having been well received in the title part, although he can scarcely be accepted as a satisfactory substitute for Signor Nicolini. The season is announced to terminate on the 17th inst.

PHILHARMONIC SOCIETY.

THE performance of Signor Papini—who chose for the display of his exceptionally artistic qualities the Adagio and Rondo from Vieuxtemps's violin Concerto in E—was the feature of the fifth concert; and we must also mention the successful appearance of Mr. W. Shakspeare as a vocalist. This gentleman was gradually making a name as a pianist and composer at the concerts of the Royal Academy of Music; but has been lately studying singing in Germany. His rendering of Sterndale Bennett's "Dawn, gentle flower," was better than that of Rossini's "Ecco Ridente," but in both he evidenced the possession of undoubted talent, and was warmly applauded. Raff's pianoforte Concerto (Op. 185) was well played by Mr. Alfred Jaell at the sixth concert, the programme of which also included Benedict's Overture composed for the Liverpool Festival in 1849. At the seventh concert, on the 21st ult., a selection from Sullivan's "Tempest" music was given, and cordially received. Signor Lodovico Breiter's performance of Beethoven's pianoforte Concerto in G proved his perfect command of the key-board; and in spite of a certain hardness of touch, no doubt fostered by the music of the Liszt school, he elicited the most enthusiastic marks of approbation. The vocal music was entrusted solely to Mdle. Varesi, who created a marked effect in the "Shadow Song" from *Dimorah*.

We regret sincerely to announce the death of Mr. Robert Barnby, which occurred, after a short illness, on the 1st ult., at his residence, St. George's Square, Piccadilly. Mr. Barnby was a Gentleman of Her Majesty's Chapels-Royal, and a lay vicar of Westminster Abbey, both which positions he had held for many years, and was highly respected, not only for his artistic abilities, but for his private worth. At the annual service of the London Church Choir Association in Westminster Abbey, Dean Stanley, in his sermon, after alluding to the responsibility which rested upon all engaged in conducting the services of the Church, and especially upon the members of the choir, referred to the sad event in these words:—"If, like the departed member of the Abbey choir who was yesterday laid in his grave, any were able to fulfil perfectly not only his choral duties, but, as he did, his domestic duties towards wife and child, and brother, they could trace in such harmonies of home the sweetest music of a redeemed soul." In testimony of the esteem which he had earned in the exercise of his duties during so lengthened a period, we may also quote from the sermon of the Precentor, the Rev. S. Flood Jones, preached in the Abbey on the 6th ult.:—"It is only a month," he said, "or even less, ago, since he, whose departure the services of to-day commemorate, was in his own place and at his own work. Thirty years and more of connection with this Abbey proved his efficiency. Thirty years, in which no penalty for wilful non-attendance ever fell upon him. Thirty years, in which he most diligently performed his own duties, and gave good and ready help to others. You, his brethren in this choir, have shown your great respect for him by gathering almost to a man around his grave. With our friend and brother who has gone 'the old order changeth.' Only one now lives who was a lay-vicar of this Abbey when Robert Barnby was admitted to its choir. The names which then made Westminster renowned are now living only in distant memories; but the work is still before us. The great characteristic of our friend who has

gone was, that he was always, as it were, in church; hastening from services here to services elsewhere, with repetitions of the same words and acts, that can hardly be healthful to mind or body or soul. And now, with him, 'the old order changeth.' He served his own generation by the will of God, and has fallen asleep. Let us hope and believe that his power of song is not for ever hushed and stayed, but is to be exercised in that higher and holier sphere, where prayer can have no place, but where praise abideth for ever. Here, among us, he 'did what he could;' and we miss his help and skill, and his musical taste, and his lingering traditions of the olden days. Let us each do what we can, and we shall not have lived in vain. In the words of one erewhile our Dean (Dr. Trench), the trusted friend of him who, as Dean also of this Abbey (Bishop Wilberforce), presented our brother whom we miss to-day, to his place and office in our choir—

'If we our Guide obey,
The dreariest path, the darkest way,
Shall issue out in heavenly day:
And we, on divers shores now cast,
Shall meet, our perilous voyage past,
All in our Father's home at last!'

At a meeting of the Noblemen and Gentlemen's Catch Club (of which the deceased was a member), his Grace the Duke of Beaufort passed a well-deserved eulogium upon Mr. Barnby, having known him, as he stated, for the last thirty years, and feeling for him the highest esteem. At the funeral, which took place in Highgate Cemetery, a large number of professional and other friends assembled to pay the last respect to the departed artist, and the service was most impressively read by the Rev. S. Flood Jones. Mr. Barnby was but fifty-four years of age at the time of his decease.

Mr. E. SILAS gave an evening concert at St. George's Hall on the 17th ult., before a highly appreciative audience. The principal attraction was a Trio by the concert-giver "for violin, violoncello, and pianoforte," as the composer modestly prints it in the programme, although we can scarcely see why the instrument of which Mr. Silas is so perfect a master should not have been, according to custom, placed first. The writing in this composition is of the highest order and the themes so attractive as to win the sympathies of every listener. The second movement—strangely called "Intermezzo"—was enthusiastically and deservedly encored: it is full of character, and pleased so much that we believe many amongst the audience would have willingly heard it a third time. The "Adagio" is a stream of beautiful melody, the passages for each instrument being charmingly woven in rather for general effect than for the display of the individual performer; and the Finale, although perhaps not quite equal to the movements which precede it, is vivacious and effective. The applause at the conclusion of the work was loud and prolonged, and the composer—who was ably supported by Messrs. Holmes (violin) and Pezze (violoncello)—was warmly greeted. Mr. Silas also performed several minor pieces with his usual success—displaying in each that refined touch and facile execution which invariably characterise his playing—and the vocal music was well rendered by Miss Jessie Goode, Miss Butterworth, and Mr. Lithgow James; Miss Goode giving with much effect a ballad called "Polly Vanderdecken," by Mr. Silas, which contains all the elements of popularity.

A COLLEGE OF CHURCH MUSIC.—The Institution hitherto known as "The Church Choral Society and College of Church Music" has been incorporated by special licence under Act of Parliament, with the title of Trinity College, London. The Corporation consists of twenty persons called "Members of Council," who administer the affairs of the college, which has two departments, entitled respectively the *Academical* and *Choral* divisions. This latter department is in fact the old "Church Choral Society," and the corporation retains to itself the right to continue to apply that title to the choral division, local branches of which are being established in the various districts of London. The management of the academical division is delegated to an academical board, which is empowered by

the college statutes to grant diplomas of efficiency in music, on examination, to "male members of the Church of England as by law established, or of any Church in communion therewith." Attached to this there is a proviso, that of the examiners "one at least shall have graduated in music at Oxford, Cambridge, Dublin, or London." The college year is divided into four terms, viz., Lent, Trinity, Michaelmas, and Christmas; and the examinations, which must be public, can be held (not oftener than) once in each term. Of the diplomas there are at present to be three classes, as heretofore:—1. Senior Choral Fellows, who are examined in sight-singing, management of voice (the quality of voice not being taken into consideration), choir-training, harmony and counterpoint in not more than five parts, and musical history, all with especial reference to Church music. 2. Choral Fellows, who pass in the same subjects, excepting that the paper work is simpler in character, and limited to four parts. 3. Choral Associates, who are required to pass only in sight-singing and management of the voice. When the necessary arrangements can be made, qualified professors are to be appointed to lecture on subjects connected with music as a science and art. The college authorities also hope in course of time to establish a number of prizes and other inducements to candidates, in furtherance of the object they have in view—the improvement of Church music, and of Church musicians as a class.

The list of prizes and certificates in Music granted by Mr. John Hullah at the Society of Arts Examinations has just been published. The first prize is taken by Mr. D. McGhie, and the second by Mr. W. Millar, both of Glasgow. The ladies' prize is awarded to Miss Louise Dickes, of London. The total number of certificates granted is 131, as against 102 last year. The two prizemen are both Tonic Sol-faists, as are also 75 out of the 131 who receive certificates.

A CORRESPONDENT sends us the following:—"Unquestionably the most advantageous place to erect an organ is as our cathedral organs were, in which case there is nothing to absorb the sound, and the tone distributes itself in the manner designed by One wiser than we poor puny creatures. The next best place is doubtless the end of the centre aisle, after which the better plan is to place the organ in a transept open to the ceiling or roof. It may be said that if the theory I state as to the original position of a cathedral organ be correct, how is it that in the present day we have so many removals of the organ from the organ screen? My ideas on this point are as follows:—At the period when all our cathedrals were built the clergy had a musical education. At the time the organs were first erected on the screen the only body of men who were learned in music was the clergy—after a time a race of architects came into existence, who esteemed music a noise, and an organ an eyesore. After a time people wanted organs of more importance. The organ builder then, instead of availing himself of the advantages of the screen to hide his organ in, gave the architect something bigger to talk down. The clergy, at the period I am now come to, are no longer educated in music, no longer taught what music really is. The architect now, in some instances, gets the object he aims for. In the present day how rare is it to find one of the clergy with musical knowledge; yet if one of the latter picks up only a smattering of this science, do not his brethren quote him as a great authority? I have at this moment in my mind's eye one such—one gifted by nature with a fine voice—one who can talk well on music and other subjects; yet the moment he tries to intone, or do anything else in which he has not been taught, he cuts a very sorry figure; yet if this gentleman had been instructed by a clever man he would (or might still, if he would learn) intone well. If a clever barrister be instructed by a more than ordinarily clever surgeon in a case, he could make one believe that he was learned in surgery, and his instructor nothing in comparison to himself. I name this to show how we may be carried away and believe in the talker in preference to the thinker. That the clergy universally were masters in the sciences of both music and medicine, history teaches us,

That is the reason why the archbishops (and I believe the bishops of our church also) being known to be duly qualified to judge, were invested with the power of creating, at pleasure, any one they chose, either a doctor of medicine or a doctor of music. This power has never yet been repealed. I have known of instances wherein men by archbishops have been made doctors of music (in one instance I can name a lawyer's clerk who was created a doctor of music); but I know of no instance in modern times wherein a dignitary of the church has created any one a doctor of medicine. Doubtless if the power still existing was put in force for the latter purpose, the evil would become generally known and prevented from being repeated. Thus the clergy were originally the parish doctors. It would doubtless have added to the love between an incumbent and his parishioners had the clergy kept up their learning in medicine, and performed the duties I name, which in ancient times their predecessors did; moreover, I doubt much if there would be so much dissent as there is. Had the clergy in Ireland kept up their learning in this science (medicine), and performed their duties to the poor in the way their ancient predecessors did, I much doubt whether the Irish Church would in our time have been disestablished. I believe also that, had our clergy maintained their love for, and pre-eminence in, the science of music, none of our cathedral organs would have been removed from the place they occupied. Supposing henceforth our clergy were required to be properly instructed in music, and that the same were a *sine qua non* prior to ordination, might it not lead to the replacement of some of our cathedral organs in their original position?"

THE Corporation of Manchester has decided upon having a great clock and carillons for the magnificent new Town-hall, and have selected Messrs. Gillett and Bland, of the Clock Factory, Croydon, to carry out the work. The clock is to strike the hours upon a bell of seven tons, and to chime the four quarters on eight bells, the time to be shown upon four 16ft. illuminated dials. An automatic gas apparatus will be fitted to the clock for turning the gas up and down, and so constructed as to suit all seasons of the year. The clock will also have an electric connection with the Royal Observatory at Greenwich. The carillon machine, on Gillett and Bland's improved patented system, is to play 31 tunes (a fresh tune for every day in the month) on 17 bells weighing altogether about 30 tons, and will also have barrels for changes similar to ringing a peal and an ivory key-board, the same as a pianoforte, attached to the machine, so that any musician can play tunes upon the bells with the fingers as easily as playing a pianoforte or organ. Taken altogether, this will be the largest work of the kind in the United Kingdom, and will cost about £7,000. The seven-ton hour-bell will be the largest struck upon by a clock in this country excepting Westminster, and two tons heavier than the one at St. Paul's. The bells will be cast by Messrs. Taylor.

THE second concert of the Welsh Choral Union was given on the 31st May, at St. James's Hall, Mendelssohn's music to "Athalie" forming the first part of the programme. The choir was strengthened by some of the students of the Royal Academy of Music, and the solo vocalists—Miss Mary Davies, R.A.M., Miss Lydia Elmsore, and Miss Purdy—were thoroughly efficient. The reading of so much of the text as is necessary to make the several musical pieces intelligible was entrusted to Mr. Charles Fry, whose elocutionary powers appear to be gradually obtaining that recognition which we some time ago predicted; and the pianoforte duet accompaniment was skilfully played by Messrs. Puddicombe and W. W. Bampfylde, strengthened by a septet of harps. The second part was miscellaneous, and included many specimens of the Welsh adaptations of Mr. John Thomas, the conductor, all of which were received with much favour. The "Athalie" music was ably directed by Mr. John Thomas.

THE ninth concert of the Amateur Musical Union was given at Willis's Rooms on the 16th ult., with decided success. Much credit is due to the Union for selecting a portion of Schumann's fine setting of the scenes from

"Faust" for performance, the dramatic power and poetical feeling displayed in this music making all unacquainted with its beauties wonder how it could be that such a work should be so utterly neglected in this country. On the whole the rendering of both the solo and choral parts was highly creditable, and the pianoforte accompaniments were excellently played. Weber's "Jubilee" Cantata was afterwards given with equal success.

MR. BRINLEY RICHARDS'S earnest and interesting lecture upon National Music, delivered at St. George's Hall on the 27th May, under the presidency of Lord Clarence Paget, deserves honourable mention from all desirous of promoting a knowledge of the history of the art amongst the general public. Certainly the illustrations—excellently rendered by Miss Marian Williams, Miss Mary Davies and Miss Lizzie Evans—were a powerful attraction; but, unlike many similar entertainments we have attended, they did not draw the attention away from the main subject of the discourse, but rather served to heighten the force of the lecturer's remarks. Mr. Richards was warmly applauded during the progress of his reading; and we trust that he may be emboldened by his success to repeat his lecture frequently in the metropolis.

THE "Grand Italian Concerts" at the Alexandra Palace have been highly attractive to those whose musical taste has not grown beyond such heterogeneous entertainments; but we must remind the Directors that they are behind the fashion, for at the Crystal Palace such concerts have been abandoned in favour of the performance of those solid works which have built up the musical fame of the Sydenham Palace. The orchestra, under Mr. Weist-Hill, is thoroughly efficient; and although the pieces selected have not been of a very high order, their execution was everything that could be desired. The Hall is by no means well adapted for sound, and we cannot therefore but wonder that songs with a pianoforte accompaniment should be ventured upon.

THE present season of the Aldermanbury Musical Society terminated with a *Soirée Musicale*, at the Mart, Tokenhouse-yard, Lothbury, on Monday evening, the 7th ult., under the direction of Mr. E. Craig, the conductor. An excellent programme was provided, and encores were awarded to Miss Stiles, Miss Wood, Miss Easterbrook, Mr. Harris and Mr. Markham, the Hon. Sec. Accompanist, Mr. Fisher; solo pianoforte, Herr Lehmer, who performed several selections in his usual masterly manner.

ON Thursday evening, the 27th May, Mr. T. H. Wright delivered a lecture on "The History of Bardism—the National Songs of Wales, and the Music of the Harp," before the members of the Society for the Encouragement of the Fine Arts. Mr. Wright treated his subject in a most exhaustive manner, demonstrating the intimate connection between music and freedom in the early period of Welsh Nationality. Several of the pieces selected by the lecturer as illustrations to his text were loudly applauded, as were also the songs, given with much taste and expression by Madame Harriette Lee.

AT the June concert of the St. George's Glee Union on the 4th ult., the choir was heard in "Now is the month," "Ye spotted snakes," "To Thee, Great Lord," "Who shall win?" and "Hunting Song" (Mendelssohn). Miss Janet King sang "Tell me, my heart" and "Why throbs" ("Lurline"). Miss Marian Cecil, who made her first appearance, has a good contralto voice, and was well received. Mr. Williams sang "Myrrha" (B. Tours), and Mr. Odell gave a Cavatina from "Lucrezia Borgia," and also played two pianoforte solos with much effect. Mr. Thomas Garside conducted.

MR. JOHN THOMAS'S Harp Concert took place at St. James's Hall on the 24th ult., when he was assisted by Miss E. Wynne, Mdle. Angèle, Miss J. Wigan (who replaced Mdle. Gaetano), Mdle. Enriquez, Mr. Shakspeare, Mr. Tessemann and Mr. L. Thomas. Mr. Cusins contributed a pianoforte solo, and joined the concert-giver in a duet for pianoforte and harp; and a violin solo was successfully rendered by Mdle. Castellani. Mr. Thomas's own performances received the hearty applause of his audience.

REVIEWS.

NOVELLO, EWER AND CO.

*Corelli's Sarabande and Gigue, in E minor.**Corelli's Allemande, Sarabande and Gavotte, in F.*

Transcribed for the Pianoforte by Jules Brissac.

Now that the taste for the sound and healthy music of the old masters is rapidly growing, it is not likely that the compositions of Corelli will be permitted to die out. His violin pieces are not only full of vigour, but so overflowing with the ever attractive quality of tunefulness, that they will no doubt be as welcome in pianoforte transcriptions as when given forth by the instrument for which they were written. Jules Brissac has evidently a special faculty for reproducing the original effects upon our household instrument; indeed few listeners would ever guess that they were adaptations at all, so well do the passages lie under the hand. The Sarabande, in E minor, is charmingly melodious, and an excellent study for young players, the flowing bass, which is carefully fingered, being really good practice for the left hand. The Gigue is certain to become a favourite; and we cordially commend it to the attention of amateur pianists who have no objection to a "pretty" movement being also one of sterling worth. The Allemande, in F, has a graceful subject, the phrasing of the passages for the left hand, however, being so important a feature in the composition that none but those who have trained themselves in part-playing can give it due effect. Both the Sarabande and Gavotte are short, but they cannot fail to please, the Gavotte, especially, having a theme of much character. Transcriptions as good as these will be a real boon to those teachers who desire that their pupils should know something of the music of the past, as well as of the present and future.

No more Alone. Song. Words by J. Wilce. Composed by John Francis Barnett.

SONGS by composers who have already given ample proof that they are capable of producing works of a far higher character, are always certain to please the musician, although they may not be so popular in character as to be as remunerative to the music-seller as those of the mere song-makers of the day. Mr. Barnett's graceful vocal piece has a merit far above the average ballads, but the melody will hardly strike the uncultivated ear. It is, however, extremely vocal, and the accompaniments are written with the fluency of a practised hand. We especially like the temporary modulation into the relative minor in the third bar from the close. The song will no doubt prove effective in a public concert room, where it is likely to receive a more finished rendering than in a private drawing-room.

Luna. Song. Words by Meta Orred. Composed by Virginia Gabriel.

THE attractions of this composer's vocal works usually lie upon the surface, and the song before us is no exception to the rule. Without any particular trouble either to singer or accompanist, a certain effect is produced by this class of composition; and there can be little doubt that this fact will always ensure for such pieces a ready acceptance with amateurs. "Luna" has an appropriate melody; and the lazy chords in the opening phrases form just such an accompaniment as a person "afloat in a silver boat" might be expected to help the voice with. The staccato quavers in the pianoforte part and the change to the relative minor prevent undue monotony; and the song may be recommended to all in search of simple vocal music.

Before the Fight. Song. Words by Desmond Ryan. Composed by Ciro Pinsuti.

THIS is a bold and musicianlike song for a baritone voice, which can scarcely fail to become a favourite both in the concert-room and drawing-room. The staccato chords at the commencement of the voice part, and the flowing quavers which follow, seem called up naturally by the varied character of the words, which are extremely vigorous. We especially like the change from B flat

minor to G flat major; and the return to the original key, by the emphasised quavers in the accompaniment, on the dominant harmony, is a good and effective point.

Ephemeral (Only a year ago, love). Song. The words by G. J. Whyte Melville. Music by Agnes Zimmermann.

AN expressive composition in A minor to some poetical verses, which certainly lend themselves well to musical treatment. The flowing semiquaver accompaniment is effectively woven in with the voice part, and a sympathetic accompanist will be required to do full justice to the composition. When we say that at the recent concert of Miss Zimmermann the song was given by Madame Lemmens-Sherrington, and that the composer was at the pianoforte, it may be imagined with what unanimity an encore was demanded.

Hark! The Nightingale is singing. Serenade for four voices. Poetry by Robert Crompton. Music by Stephen Stratton.

THIS part-song, dedicated to the Birmingham Glee Union, has already reached a second edition, which we presume may be accepted as a proof of its success. The theme is vocal and the parts are well written, an effective change from G to E flat giving much life to the composition. Without being rigid sticklers for the due expression of the verses in part-songs, however, we cannot believe that the voices should be allowed to come in upon any words required by the music, exactly as if the notes had been written first and the poetry cut into patches to suit them. The bass, for instance, says "Seems to woo thee forth to rove," and the three other voices enter on the words "thee forth to rove," having sung no portion of the line before. Again, three voices have the words "Glitter in the clear blue skies," and the bass only "in the clear blue skies." This is indeed making verses wait respectfully on the music. The song is written for alto, two tenors, and bass, and is well adapted for a trained choir such as that to which the composition is inscribed.

Hymns, Carols, and Moral Songs for the Young. By William Metcalfe.

GREAT care should be taken in writing "for the young" to adapt the thought and its expression to their immature intelligence, for first impressions are apt to leave an indelible mark on character and tastes. Impressionable as children are, with their eagerness to receive information, and their charming trustfulness, it especially behoves those who indirectly administer to their mental and moral culture, to reflect deeply on the principles that should guide such work before they offer to the choice of mothers the produce of their labours. To be successful in this direction one must be more than musician; the heart must have been moved and stimulated by direct contact with children, and beat in unison with the intellect for their benefit and advancement. Mr. Metcalfe writes with freedom and evident knowledge, but there are some things in his work which we cannot forbear to point out as faults or errors of judgment. In No. 7, besides consecutive 7ths in the second bar, an unpleasant progression occurs in the first bar of the third line, which has all the bad effects of 8ths between extreme parts. In No. 14, first bar of the second line, the pedal is quitted before it is a note of the harmony. The monotony of rhythm in No. 3, the eccentric harmonies in Nos. 8 and 28, the commonplace setting of very serious words in No. 39, occasional false accents, excessive modulation, the unaccountable way in which inner parts appear and vanish, are faults that Mr. Metcalfe may overcome. Though, however, we do not think the book suitable for its object, for it is certainly marred by faults, there are many capital hymn tunes and pieces of lighter character, particularly Nos. 16, 18, 20, 23, and 50, which show that Mr. Metcalfe is capable of writing music which may indeed be strong meat for babes, but will prove attractive to adults.

Contributions to the Hymnody of the Church.—Te Deum. By Rev. J. S. B. Hodges.

THE hymns which Mr. Hodges has set to music are, most of them at least, well known to all Anglicans, amongst them occurring such familiar poems as "For thee,

oh dear, dear country," "Onward! Christian soldiers," and "My God, my Father, while I stray." The somewhat sentimental character of modern hymnody has necessarily induced a corresponding character in the music which springs from it, and Mr. Hodges has been thoroughly imbued with this spirit. It is difficult to select any conspicuous examples of merit in these contributions. The melodies are, as a rule, subservient to the sweet character of the harmonies, and there is a decided sameness throughout the series. Nos. 5, 14, and 17 please us most, but if Mr. Hodges contemplates further contributions, it would be well if he would forbear from making the tenor part habitually descend below the bass part in a previous chord. In No. 13 occur two cases of a 7th rising to the 5th, while the root descends to the 3rd of the next chord. If Mr. Hodges will consider the propriety of avoiding such errors in his future contributions, they will no doubt be welcomed with still greater favour by the many to whom this class of composition appeals. The *Te Deum* is a bright piece of music which entirely depends upon the organ part for its effect, the voices singing in unison. It will, therefore, be suitable only for churches which possess an instrument capable of carrying out the intention of the author.

J. B. CRAMER AND CO.

Eight Characteristic Pieces for the Pianoforte. 1. Minuetto; 2. Præludium; 3. Air; 4. Album Blatt; 5. Barcarole; 6. Papillon; 7. Andante Serioso; 8. Capriccio.

Composed by Waldemar Bargiel.

THESE pianoforte pieces, although of small pretension, display an original power and a musicianlike skill sufficient to arrest the attention and to make us desire to cultivate a closer acquaintance with their composer. Nos. 1 and 2 are good solid sketches, artistically treated, the "Præludium" especially—in G minor, ending with the orthodox major chord—being exceedingly attractive. No. 3 is a charmingly written piece, an "Air" indeed, as its title affirms, but as pure a specimen of quiet melody and harmony as can be imagined, and an excellent study for *legato* playing. No. 4 has a melodious subject with a syncopated accompaniment, which, with a sympathetic performer, may be made extremely effective. No. 5, although not in the usual Barcarolle rhythm, 6-8, has an appropriate flowing theme, with a good second subject; and No. 6 has sufficient "Butterfly" character to justify its title, although we think it scarcely equal to its companions. In No. 7 we have a tranquil theme, in C minor, with a modulation into the tonic major; and No. 8 is a well-written Capriccio with some good and effective passages for both hands. All these sketches, as we have said, have sufficient individuality to lift them above the ordinary music of the day.

Caprice for the Pianoforte. By T. M. Mudie.

WE have on several former occasions called attention to the excessive refinement and poetical feeling displayed in Mr. Mudie's pianoforte works, which although tolerably voluminous, were they brought together in one catalogue, are by no means as well known as they deserve to be. The "Caprice" before us is written especially for moderately advanced players, and is eminently fitted to cultivate the taste for the due appreciation of compositions of the classical school. The themes are most attractive, and the writing throughout is that of a thorough master. All the passages lie well under the hand, but the due rendering of them will require mind as well as fingers. The publication of music like this should be warmly encouraged, for it has been too much the custom rather to write down to the level of the pupil than to endeavour to raise the pupil to the level of the music.

The Fairy Wedding. Duet for Soprano and Contralto. Words by Frederick Enoch. Music by Henry Smart.

THE musical verses of Mr. Enoch have been set with the usual success by Mr. Smart, and the result is a duet which cannot fail to prove highly effective for drawing-room performance. The melody is exceedingly attractive, and no vocal difficulties present themselves even to the most timid amateurs. Much character is given to the composition by the accompaniment, which is written

throughout with all that grace and elegance which invariably distinguish the vocal pieces of this composer. There are short and melodious solos for both voices, so that, in the performance of the duet, the honours will be equally shared by each singer.

Are your minds set upon righteousness? Anthem. Dedicated to the Vicar and Choir of St. Stephen's, Lewisham. Composed by R. Stanley Brocklebank.

IT is impossible for us to speak favourably of this composition. It has the merit of being tolerably easy to sing, but the author must learn to write correctly harmony and notation. It is very often expedient to employ false notation to facilitate the reading of single parts, but it is manifestly incorrect and misleading to do so when no purpose is served. In the third bar of the introduction G² is written instead of F² in a chord which is the first inversion of a minor 9th or D. A similar fault occurring every time this or an analogous chord is written shows that the author is obstinate rather than politic in his view. Amongst other things too we must protest against the rising of the 7th of the dominant to the 5th of the tonic while the 3rd rises to the root. This occurs twice on pages 6 and 7, to the words "ponder, ponder," and "that dwell."

Benediction Service. By Charles W. Smith.

WE are not told where St. Joseph's Academy is situated to whose students this service is dedicated and for whom it was expressly composed, but we are convinced that this gushing kind of music which is becoming so general in the Roman Church, though it may attract, cannot have a good influence. If then attractiveness is the chief use, as it is the only merit, we can only wonder that the authorities at this academy sanction the production of such music in a place where the need of attraction is supposed to be no longer urgent. The piece under consideration is tuneful if commonplace, and we forbear to point out some faults of part-writing not knowing how far the author prefers progressions that are usually considered as signs of want of care or study.

ROBERT COCKS AND CO.

The Harvest Song (Herbstlied); Schumann. Transcribed for the Pianoforte by G. F. West.

AGAIN we must say that a "Transcription" is an adaptation of a composition for an instrument different to that for which it was originally written, and not a Fantasia upon a theme introducing showy variations. Mr. West writes graceful and useful school pieces; and beyond the objection to his title which we have offered, there can be no reason why the one before us should not be as acceptable as any he has yet put his name to. The manner in which the air is ornamented has certainly no claim to novelty; but the passages are brilliant, and well suited for moderately advanced players. We could wish, however, that the fingering were not so plentifully marked; in many parts it is quite unnecessary, and draws the attention away from the notes. The leading fingers only should be indicated, and there would be some chance then of a pupil being taught to think.

Poor Ellen. Song. Poetry by the Rev. E. Dudley Jackson. Composed by Ciro Pinsuti.

THE beautiful opening of this song, in E minor, tells the story of the forlorn maiden with much pathos, an appropriate accompaniment materially aiding the effect of the simple phrases to which the words are wedded. The change to the tonic major gives much intensity to the words "Poor Ellen, she's gone where no false tongues woo;" and an effect thoroughly sympathetic with the return to the verse expressive of weary waiting is gained by the recurrence to the minor. We cordially recommend this eloquent song to the attention of vocalists, both for public and private performance.

METZLER AND CO.

Songs for Children. Words by Willy De Burgh, Esq., and others. Music by W. Borrow.

LITTLE vocalists in the present day have no reason to complain that their wants are not provided for. "Nursery

Ye little birds that sit and sing.

BALLET.

Words by THOMAS HEYWOOD (1615).

Music by RICHARD BLACK.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 843, Broadway.

Allegro vivace.

TREBLE. Ye lit - tle birds that sit and sing A - midst the sha - dy

ALTO. Ye lit - tle birds that sing A - midst the sha - dy

TENOR. (Sve. lower). Ye lit - tle birds that sing A - midst the sha - dy

BASS. That sing A - midst the sha - dy

ACCOMP. *Allegro vivace.*

$\text{♩} = 126.$

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, How Phil - lis sweet - ly walks With - in her gar - den

al - leys, Go pret - ty birds a - bout her bower,

al - leys, Go pret - ty birds a - bout her bower,

al - leys, Go pret - ty birds a - bout her bower, Sing pret - ty birds she

al - leys. Sing pret - ty birds she

Sing . . . pret-ty birds, pret-ty birds she may not lower, Ah

Go . . . pret-ty birds, Sing pret - ty birds she may not lower, Ah

may not lower; Go pret-ty birds, Sing pret-ty birds she may not lower, Ah

may not lower; Go pret - ty birds, Sing pret - ty birds she may not lower,

me! me-thinks I see her frown, Ah me! me-thinks I see her frown; Ye

me! me-thinks I see her frown, Ah me! me-thinks I see her frown;

me! me-thinks I see her frown,

Ah me! Ah me! me-thinks I see her frown;

pret - ty wan-tons war - ble, Ye pret - ty wantons war - - ble.

Ye wan-tons war - ble, Ye wantons war - - ble.

Ye wan-tons war - ble, Ye pret - ty, pret - ty wantons war - - ble.

Ye pret - ty wantons war - - ble.

Go tell her through your chirp - ing bills, As you by me are

Go tell her through your bills, As you by me are

Go tell her through your bills, As you by me are

Go tell As you by me are

The first system of the musical score, featuring four vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Go tell her through your chirp - ing bills, As you by me are".

bid - - den; To her is on - ly known my love, Which from the world is

bid - - den; To her is on - ly known my love, Which from the world is

bid - - den; To her is on - ly known my love, Which from the world is

bid - - den; is on - ly known my love, Which from the world is

The second system of the musical score, continuing the vocal and piano parts. The lyrics are: "bid - - den; To her is on - ly known my love, Which from the world is".

hid - den, Go pret - ty birds and tell her so,

hid - den, Go pret - ty birds and tell her so,

hid - den, Go pret - ty birds and tell her so, See that your notes strain

hid - den, See that your notes strain

The third system of the musical score, concluding the piece. The lyrics are: "hid - den, Go pret - ty birds and tell her so, See that your notes strain".

See . . . that your notes, your notes strain not too low, For
 Go . . . pret-ty birds, See that your notes strain not too low, For
 not too low; Go pret-ty birds, See that your notes strain not too low, For
 not too low; Go pret-ty birds, See that your notes strain not too low,
 still me-thinks I see her frown, For still me-thinks I see her frown; Ye
 still me-thinks I see her frown, For still me-thinks I see her frown;
 still me-thinks I see her frown,
 For still, for still me-thinks I see her frown;
 pret-ty wan-tons war-ble, Ye pret-ty wantons war-ble.
 Ye wan-tons war-ble, Ye wantons war-ble.
 Ye wan-tons war-ble, Ye pret-ty, pret-ty wantons war-ble.
 Ye pret-ty wantons war-ble.

Oh fly, make haste! see, see she falls In - to a pret - ty

Oh fly, make haste! she falls in - to a pret - ty

Oh fly, make haste! she falls in - to a pret - ty

She falls in - to a pret - ty

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; a - bout her ro - sy bed That, wak - ing, she may

won - der. Sing to her, 'tis her lo - ver true,

won - der. Sing to her, 'tis her lo - ver true,

won - der. Sing to her, 'tis her lo - ver true, That send - eth love by

won - der. That send - eth love by

That . . sendeth, send - eth love by you and you; And

Her . . lo-ver true, That send - eth love by you and you; And

you and you; Her lo - ver true, That send - eth love by you and you; And

you and you; Her lo - ver true, That send - eth love by you and you;

when you hear her kind re - ply, And when you hear her kind re - ply, Re -

when you hear her kind re - ply, And when you hear her kind re - ply,

when you hear her kind re - ply,

And when, and when you hear her kind re - ply,

ral - len - tan - do.

- turn with plea-sant war - blings, Re - turn with pleasant war - - blings.

ral - len - tan - do.

Re - turn with war - blings, With pleasant war - - blings.

ral - len - tan - do.

Re - turn with war - blings, Re - turn, re - turn with pleasant war - - blings.

ral - len - tan - do.

Re - turn with pleasant war - - blings.

rall.

music" is becoming almost as plentiful as "drawing-room music;" and, from our experience, we may affirm that the former is—although less pretentious—very often infinitely superior to the latter. Some of our best composers have latterly turned their attention to juvenile songs, and our reviewing columns have proved that we consider them fully worthy of attention. The present collection appears entitled to a fair position amongst the many recent works of the kind. The words are just such as we should like to hear children sing—pure in thought and easily versified—and the music simple and tuneful enough to be readily caught up and remembered. Many of the airs are perhaps not very original—No. 1, for instance, reminding us somewhat too much of "The Minstrel Boy"—but they are all well adapted for their purpose, and the harmonies throughout are excellent. We can imagine that most of them will become favourites with young singers, but were we permitted to have a voice in the matter, we should especially mention the "Cradle Song," "Evening," "Spring Flowers," "The Holiday," "The Return of Spring," and "To the Woods."

Rejoice in the Lord. Anthem. By the Rev. William Statham, B.A.

THIS anthem is extracted from a quarterly publication "The Practical Choir Master," and is quite worthy to appear in its new shape. It is of a contrapuntal character throughout, carefully and thoroughly written, and welcome as an indication that amongst the clergy are to be found men who are willing and able to oppose sentimental novelties by work that is healthily traditional and well adapted for church use.

LAMBORN COCK.

First Sarabande, for the Pianoforte. By Walter Macfarren.

AMONGST the many specimens of these old dance tunes, both of past and present composers, recently published, there can be no doubt that Mr. Macfarren's latest contribution will stand prominently forward. The quaint opening subject, in D minor, is so fresh and characteristic as thoroughly to revive the feeling of the "Sarabande" days; and the *Cantabile* theme in the tonic major is tuneful enough to make us regret that such graceful music should sound antiquated. It may be that, as we see many past fashions now the rage, much of the newest music may be cast in the oldest forms; and, if so, great credit must be given to the composer of the Sarabande before us, who has been one of the most earnest labourers in the good cause, and not only proved by his editions of the classical pieces what a mine of wealth has been for years neglected, but by his own compositions that there are writers of the present time who can produce successful works formed upon the models which have been bequeathed to us.

Larghetto and Fugue for the Organ. Composed by Westley Richards.

THE first movement of these is melodious and well written for the instrument. The return from the episode in A minor to the first theme in C major is a happy surprise, and gives additional variety to what is already a well contrasted and effective piece. The Fugue is somewhat long, and as Mr. Richards, by keeping strictly to four parts till the pedal commences, seems to aim at correctness of part writing, it would have been better to avoid the 8ths in the third bar on page 8. Easy to play and well adapted for the instrument, these pieces will no doubt achieve popularity.

WEEKES AND CO.

God of Eternity. Sacred Song. Words by C. C. Sturm. Music by Böhrer. Arranged and in part composed by R. Andrews.

WE learn from the title-page that Mr. Andrews has already appeared before the public as the composer of "Our home's eternal rest." We hope he has been more successful in original composition than in adaptations. The one before us is incoherent in the extreme. After a short introduction hovering between A minor and C major, the

song commences with a phrase in C minor which is repeated three bars later in A minor. This sufficiently indicates the author's ignorance of the laws of tonality, and raises a doubt whether the song is worthy of further perusal—a doubt which is speedily confirmed as we proceed.

Te Deum Laudamus, for Parish Choirs. Composed by J. H. Greenhill, Mus. Bac., T.C.D.

THIS *Te Deum* is well suited for its object, and though not particularly striking, will prove acceptable and useful wherever it finds its way. The harmonies to the words, "When Thou hadst overcome," &c., point to reflection on the writer's part, while good effect is made in many passages with a union of all the voices. We must, however point out to Mr. Greenhill that at the top of page 2 in the last bar occurs a chord which can only be a

G[♯]
diatonic 7th on E[♯], i.e., D[♯] To resolve this upon a 7th o
B
E

B, making the D[♯] ascend to D[♯], is contrary to the senses of sight and hearing. The piece is dedicated to Sir John Goss. Doubtless the dedication was induced by a feeling of admiration, which has produced a follower of an excellent example.

Hymn Tunes. Edited by E. H. Turpin.

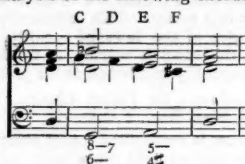
IF there is one subject which is supposed to have made progress under the influence of modern musical thought it is the consideration of the spirit, character, and accent of words in their alliance with music. This collection of hymn tunes is compiled upon the principle that one piece of music is adaptable to as many poems of the same metre as can be found. In the words of the Preface, "Any tunes of the same metre may be used for other hymns than those to which they are assigned." If with our modern prejudices we can accept this, we must not blame the editor for want of logic in taking various compositions of great masters and allying them with words and sentiments dissimilar to those which inspired the original thought. Nevertheless we must praise the judgment he displays in taking for his model in the fifty original tunes he contributes the purer traditions and manner of our early church writers, and avoiding the exciting and extreme treatment which mars so many modern compositions for church use.

RIVINGTONS.

The Chorister's Guide. By W. A. Barrett, Mus. Bac., Oxon.

IF practical experience gives the right to speak with authority on the subject in whose service such experience has been acquired, the choristers of England should look up to Mr. Barrett as to an oracle. The task of writing for a class is always a difficult one, and demands peculiar qualities in him who undertakes it, for besides a sympathetic insight into character, mere style and language must be subservient to the particular nature of the case. In writing for the young, correctness and simplicity of expression are essential, definitions must be clear, the information elementary, and disputed or doubtful points avoided. No one would think of broaching a new theory of harmony in a treatise for schoolboys; and few, we think, while giving them a cursory view of any branch of science, would take for an authority a work which, however able, is subversive of all received principle and acquired precedent. We cannot but admire the fervour with which Mr. Barrett attaches himself to the cause of his old friend and chief, Dr. Stainer, but we wish he had reserved his expression of confidence for a time when enthusiasm for a leader could have been manifested without endangering the success and merit of an enterprise. As, therefore, we are informed that Dr. Stainer is the authority for Mr. Barrett's views of harmony, we will forbear to criticise the chapter devoted to that subject beyond making two remarks. Firstly, too much or too little is said for the treatment of the subject to be either elementary or exhaustive. Secondly, we must draw attention to

our author's analysis of the following chords :—



"The chord D is the major ninth from E \flat and the chord E though often called the suspension 5-4 is really the chord of the major 13th from C." Surely this is original. To go *seriatim* through our objections—in the third lesson we read "All intervals within the compass of an octave are called simple; beyond an octave, compound, the ninth being a repetition of the second," &c. Now the ninth may be said to be compounded of the intervals of an octave and a second, but to say it is the repetition of the latter is not correct enough to form its definition. It is much clearer also to keep the word *bar* as descriptive of what is contained between two *bar lines*, and not make the former apply to both the lines and the space contained by them. What could a beginner understand by the following sentence, on page 23: "Scales with sharps are a fifth above each other, scales with flats a fifth below." We must be behind the scenes to disentangle this. In the lesson on accents, page 40, we find this passage: "Accent is sometimes moved to those parts of the bar not naturally accented, by means of syncopation." Certainly this may occur, but to take the example in the text, syncopation alone does not alter the accent though it may annul it. On page 45 the minor scale of A with F \sharp and G \sharp ascending and descending is described as artificial, while on page 71, the same scale in the key of C is taken as the correct basis for the formation of chords in the minor key. On the next page, speaking of the leading note, Mr. Barrett tells the chorister boys that it is called "leading note or sensible because it creates a desire in the mind for the next note to which it leads in order that the sentence may satisfy the ear." Now as the last note mentioned is Do, and he is here speaking of Si, we have more reasons than the mere obscurity of the text for believing that the note naturally tends downwards, and have no right to presume that he means that it should resolve upwards. But the explanation of the character of this note, if touched upon at all, should have been treated at greater length, considering that a large proportion of the music of the church was written before the world became sensible of the upward tendency of the leading note; besides, the peculiarity is not an accident of the note as the 7th of the scale but as the 3rd of the dominant. The lesson on melody is the weakest in the book, for besides some confusion in the definition we find the two following sentences: "The difference of key does not alter the melody so much as a change of accent." We were not aware that mere transposition altered a melody at all. "The last rose of summer" may be more ineffective in one key than another, but it is always the same melody. "A melody is still a melody even though it be sung by many voices in unison." We never suspected the contrary. In the 25th lesson we find specimens of counterpoint ascribed to several learned writers, but the latter never could have intended them as such, at least in the cases of Sir George Elvey and Sir F. Osseley. The examples are in two parts, and apparently form the two upper parts of compositions having originally other parts below them. In an earlier chapter of the work we are referred to Cherubini amongst others as an authority in these matters but we regret if approval of these examples results from a study of his work. "Canon is strict imitation in all the parts chosen," for what? With regard to the last chapters of the book on Chanting, the Order of the Service, the meaning of the Psalms, Hints on singing, &c., Mr. Barrett's remarks are admirable, and his great experience enables him to give good practical advice to his young audience. On the whole the book will be found useful by the author's compeers.

SIMPSON AND CO.

Only thee. Song. Words by Charles Swain.
Hurrah for Bluff King Christmas. Song. Words by Arthur Matthison.

Composed by John Cheshire.

ALTHOUGH little is attempted in the first of these songs beyond wedding a simple and appropriate melody to the words, there is so much musical feeling shown in the manner in which it is accompanied that we are inclined to award as much praise to Mr. Cheshire as so unpretentious a ballad can be expected to call forth. The unexpected close in C major, in the 12th bar of page 3, the chord of A flat, commencing page 4, and the holding-note for the voice, whilst the original subject is played before the final bars, are points of much interest. The second song is a bold setting of some well-written verses; but as both words and music are somewhat conventional, we have merely to say that we find no fault with either. When the season comes round for the usual talk about "yule logs" Mr. Cheshire's song may have a fair chance amongst the hundreds of similar effusions called forth by the occasion.

Marche des Fantassins, pour le Piano, par Guillaume H. Wall.

An effective and melodious March in E flat major, military enough in character for the "Fantassins" to whose service it is devoted, and yet pleasing enough for performance in a drawing-room. It is a relief to find that the second subject, in the subdominant—usually termed the "Trio"—is not characterized by the triplets which modern composers seem to consider as a portion of the recognised pattern for this style of composition. The March is throughout well written, and easy to play.

MORGAN, SCOTT AND CO.

Thou, Lord, knowest Thy servant. Words by Anna Shipton. Music by M. L. Bradshaw.

WE recommend the lady if she intends to continue writing to go and have her first harmony lesson at once. Are people as a rule so very ignorant in musical matters that ungrammatical twaddle of this sort can receive attention?

F. PITMAN.

Dr. Watts' 146th Hymn. For organ or harmonium. By E. Edgar.

ANOTHER case of picking out themes on an instrument and writing down notes anyhow. Mr. Edgar dedicates this melody to Wisdom, using Greek characters. Does he imagine music to have no connection with wisdom that he presumes to think she will accept the dedication?

ALPHONSE BERTINI, SEYMOUR AND CO.

Organ Music for Church or Chamber. By Walter Spinney.

THIS volume consists of seven pieces of varied character and all partaking more or less of the flavour of Italian opera. Of these we prefer Nos. 5 and 7, though we do not see that any object is served by adopting the antiquated method of omitting the sharp of the leading note in the signature of the key. In No. 1 we object to the use of E \flat as a passing note in the key of A, and though the progression from a triad on any note to one on a semitone below is often effective, it would be as well to omit the 5th in the latter unless particular circumstances warrant its use. Here it seems to us a little extreme. In the 9th and 11th bars of the March the effect of 5ths between extreme parts is not concealed by the crotchet rest inserted. These subterfuges have had their day, and modern use demands consideration for the sense of hearing. Passing over certain cases of consecutive octaves between extreme parts which are disagreeable, and 5ths between dominant or sub-dominant and tonic which become trite by too frequent use, we must protest against the use of a second inversion on B \flat coming immediately after one on E \flat on page 4, line 3, bar 4.

TONIC SOL-FA AGENCY.

A *Tract on Musical Statics*. An attempt to show the bearing of the most recent discoveries in Acoustics on chords, discords, transitions, modulations, and tuning, as used by modern musicians. By John Curwen.

We can readily understand that the author of this work should devote a large portion of it to the proof of the superiority of "Just Intonation" over what is termed "Temperament," but can scarcely agree with him that the former is "what the world is coming to," unless indeed the fact of all musicians being converted to "Sol-faism" were too apparent to be doubted. Without entering into this question, however, we may do Mr. Curwen and his disciples the justice to say that they are thoroughly in earnest; and the *Tract* before us shows that the founder of the system is desirous that his followers should be not only sound practical teachers but well versed in all the phenomena of the science which they profess. It would be impossible, in our limited space, to do more than call attention to the present book, which certainly does infinite credit to the study and research of its author. We admire his explanation of the difference between Musical Statics and Musical Aesthetics, in the preface, and are glad to find that the value of Professor Helmholtz's recent discoveries are fully acknowledged. A due consideration of Musical Statics is no doubt a matter of real importance; but let us hope that in our diligent study of causes we do not partially lose sight of the abstract beauty of effects.

W. R. BOWDEN, OXFORD.

Hymn for St. John Baptist's Day. Words by Rev. E. W. Benson, D.D., Chancellor of Lincoln.

Six Original Hymn Tunes. Words from "Hymns Ancient and Modern." (By permission.)

Twelve original Single Chants. (First Series.)

By Charles H. Lacon, St. Edmund Hall, Oxon.

THE duties of a reviewer are very onerous. After toiling through piles of music of a pretentious character, he naturally thinks that on arriving at a little budget like this of Mr. Lacon's, he will in its simplicity find a moment's relaxation. But the absence of apparent difficulty in the task perhaps induces a too conscious easiness, and consequent want of care. Here we find nothing original; of that we do not so much complain. Nevertheless pieces of this short and simple character if they possess no striking merit should be entirely free from grammatical faults. In the last of the hymn tunes and that for St. John Baptist's Day we find the root and the 7th of one chord descending to the third of the next at the same time. In chant No. 11 bad melody occurs in the tenor part where the A \flat rises to D \sharp . We hope Mr. Lacon will carefully revise the second series, the issue of which we understand he contemplates.

C. C. DE ZOUCHE, MONTREAL.

Te Deum in G. By Dr. P. R. MacLagan.

We are at a loss to conceive how such nonsense as this can find a publisher. Besides innumerable other faults, we have only to mention that there are fourteen cases at least of consecutive 8ths and 5ths, and the inquiry naturally follows: Is the Doctor a graduate in music, and at what university?

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The notice of the concert at Farnham, which took place on the 23rd April, should have been forwarded in time for the May number.

WM. HODSON, JUN.—The Royal Academy of Music, Tenterden Street, Hanover Square.

T. W.—"A General History of Music," by Dr. Joseph Schiüter; published by Bentley.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BALLARAT.—Mr. Austin T. Turner's Cantata, *Adoration*, was performed by the Harmonic Society on Good Friday. The principal soprano part was taken by Miss Pitts, the contralto by Miss St. Clair, the tenor by Mr. A. Ford (the leading trio of the Melbourne Philharmonic Society), and the bass and baritone by Mr. P. Cazaly. The chorus numbered about one hundred performers. There was a very good band, led by Mr. E. King; Mr. G. Herbert presided at the organ, and Mr. Turner conducted. The performance was highly successful.

BEDFORD.—The Amateur Musical Society gave the second concert of the ninth season on Tuesday evening the 8th ult. The first part consisted of Handel's *Acis and Galatea*. The solo vocalists were Madame Thaddeus Wells, Mr. Carter (in place of Mr. Kerr Geddes, absent through illness), Mr. Robson (of Cambridge), and Mr. Lewis Thomas. The band had the valuable assistance of Mr. Gunnis and Mr. F. Kendall, of the Philharmonic Society, Mr. Nicholson, solo flautist, and Mr. Rowlett, oboe, &c. The most effective numbers were "Hush, ye pretty warbling choir," sung by Madame Wells, with piccolo obbligato capably played by Mr. Nicholson; "Love in her eyes," and "Love sounds the alarm," by Mr. Carter; and "O ruddier than the cherry," sung with great spirit by Mr. Thomas. The choruses went well, especially "Wretched lovers" and "Mourn, all ye muses." The second part commenced with a "Duo Concertante" for flute and piano, performed with great success by Mr. Nicholson and Mr. Diemer, and encored. Mr. Lewis Thomas sang "The death of the brave," by P. H. Diemer; and Miss Agnes Bartlett (a pupil of Mr. Diemer) played Moscheles' "Recollections of Ireland" with much brilliancy and taste. The concert terminated with an overture ("Thoughts of Home") by the Conductor of the Society, Mr. P. H. Diemer.—THE members of the choir of Holy Trinity Church recently presented an exceedingly elegant drawing-room timepiece to their organist, with the following inscription on a silver-gilt plate:—"Presented to P. H. Diemer, Esq., by most of the past and present members of the choir of Holy Trinity Church, Bedford, as a token of their sincere regard and esteem. June 14th, 1875."

BOSTON.—On Wednesday, the 2nd ult., a highly successful concert was given in Shodhri's Hall, by the members of Mr. D. J. Wood's Choral Class, assisted by Madame Billinie-Porter, Mrs. Lee, Mr. Wilford Morgan and Mr. Chaplin Henry. The first part consisted of Sir W. S. Bennett's *May Queen*, which was well rendered, and the second part was miscellaneous. Mr. G. H. Porter, organist of Louth, presided at the harmonium, and Mr. Wm. Porter, of Bourne, at the piano; Mr. D. J. Wood, Mus. Bac., Oxon., conducted.

DERBY.—The Glee and Madrigal Society gave its second concert on Tuesday evening, the 25th May, at the Lecture Hall, to a very large audience. The programme was an excellent one. Mr. W. J. Kempton conducted. The principal vocalists were Miss Dalmaine, Mme. Whitaker, Mr. Alfred Kenningham, and Mr. Tom Kempton. The first part of the programme consisted of works of the late Sir W. Sterndale Bennett—a selection from *The May Queen*, a song, "Castle Gordon," sung by Mme. Whitaker, and the favourite part-song, "Come live with me and be my love." Between the parts the quartett, "God is a Spirit," was sung, in memory of Sir Sterndale Bennett. The second part of the programme was miscellaneous.

DUNDEE.—On the 21st ult., a *Soirée Musicale* was given by Mr. and Mrs. Thomas Smieton, at Panmure Villa, Broughty Ferry, on the occasion of the opening of a chamber organ built by Mr. F. W. Nicholson, Bradford, from specifications by Mr. W. H. Richmond, Dundee. The instrument is beautifully decorated by Mr. Drummond, and is in all respects a work of art. Although of considerable range—having 22 stops, 784 pipes, and 3 complete manuals—it is most delicately voiced, and specially adapted for chamber performances and concerts. Mr. Richmond and Mr. Smieton, jun., played a selection of music especially selected to display the beauties of the instrument; and the concert ended with a performance of a lyric opera, in two acts, composed by Mrs. Smieton.

DURHAM.—The Parochial Choir Festival took place on Thursday the 27th May, in the Parish Church. The Very Reverend the Dean of Durham preached an admirable sermon appropriate to the occasion. The Rev. T. Rogers, Precentor of the Cathedral Church of Durham, officiated as Conductor. The prayers were intoned by the Rev. F. T. Grey. Mr. Lawther presided at the organ. The singers numbered 320, of whom 263 were in surplices. Under the able direction of Mr. Rogers the choir were kept together with remarkable precision, which was no easy matter, as the singers met together on that day for the first time.

GREENOCK.—At a public rehearsal of music given in the Town Hall on the 14th ult., by about 400 children belonging to six of the Greenock Sunday Schools, the choir of the George-square Congregational School was awarded the first prizes for hymn singing and sight tests.

The singing of the children was remarkably good. Mr. Merrylees and Mr. Anderson were the examiners, and awarded the prizes. The hymns were sung under the direction and conductorship of Mr. Tucker, Mr. Wilson, Mr. Turnbull, Mr. Magee, Mr. Cowan, and Mr. Walton, jun. Mr. Henderson, music teacher to the School Board, put the children through a series of sight tests.

JARROW.—On Wednesday evening, the 26th of May, the *Messiah* was performed in the Mechanics' Institute. The vocalists were Miss E. Liddle, Miss E. Moore, Mr. R. K. Vinycomb, and Mr. T. Moar. Miss E. Hill presided at the harmonium, and Mr. Waddington, A.R.A.M., at the piano; Mr. Guthrie led the band, and Mr. J. Hickman conducted. The chorus was very efficient, and the band of sixteen performers, ably supported by Miss Hill and Mr. Waddington, aided greatly in making the performance an excellent and creditable effort to cultivate a taste for high-class works.

LIVERPOOL.—On Saturday the 12th ult., at the Institute, Mount-street, a silver tankard was presented to Mr. Thomas Armstrong, who for many years has conducted the performances of the Societa Armonica. Mr. W. Laidlaw, the President of the Society, gave the testimonial, in presence of a large number of the members. Prior to doing so he alluded to the objects of the Association, and eulogized the Conductor, holding up Mr. Armstrong's punctuality and zeal as virtues to be imitated. Mr. Armstrong, having acknowledged the gift, spoke of the work of the Society, and pointed to the fact that within a comparatively short period it had introduced to Liverpool for the first time nine symphonies, six or eight overtures, and a similar number of marches, all of a very high order. Its labours were unattended by any pecuniary gain, being solely for the furtherance of the cause of music.

LOUGHBOROUGH.—A concert in aid of the Convalescent Home took place on Tuesday evening, the 1st ult., in the Town Hall, under the patronage of Mrs. Perry Herrick. A new Oratorio, *The Land of Promise*, by Francis Howell, formed the first part of the programme. Mr. Deane, senr., Mr. Frank White, and Mr. George Adcock were instrumental in getting up the concert; and great praise is due to the Philharmonic Band, and to the chorus singers. The solo parts were well sustained by Miss Gill (soprano), Mr. Jno. Adcock (tenor), and Mr. Chas. Lacey (bass). The second part of the programme was of a miscellaneous character.

OXFORD.—On the 4th ult., the Queen's College Musical Society gave a concert in the College Hall. Prince Leopold was present, and the performance was a great success. The first part of the programme consisted of Macfarren's Cantata, *May Day*. The choruses were rendered in a creditable manner; the recitative in the solo and chorus, "Loyal hearts," was taken by Master Bryan. The chorus, "Lads and lasses," which concluded the first part, was most enthusiastically received and encored. The quartet, "Lo the early beam," the solo parts in which were taken by Messrs. Pierson, A. J. Tuckwell, C. H. Murphy, and Master Bryan, was one of the most enjoyable features of the evening. Mr. Dodd's pianoforte solo was a brilliant performance, and Schumann's quintet, Op. 44, was splendidly played, the performers being—pianoforte, Mr. T. W. Dodds; violin, Mr. W. H. Eayres; second violin, Mr. W. Hayes; viola, Mr. W. Kay; violoncello, Rev. H. Dean. Mr. T. W. Dodds conducted. A vocal and instrumental concert took place at Culham College on the 11th ult. Among the most noticeable features of the performance was the careful rendering by the choir of Bishop's "Winds whistle cold," and the vocal solos by Mr. Croomes, Mr. Colegate, and Mr. Vallis. The band, led by Mr. Brocklebank, played several classical pieces with expression and judgment. Mr. Bird accompanied, and Mr. Desborough conducted.

PARSONSTOWN, KING'S CO.—The first concert of the Choral Society was given on Thursday evening, the 17th ult., in John's Hall; Patron the Earl of Rosse. The first part of the programme consisted of Mendelssohn's 42nd Psalm, and Kromberg's *Lay of the Bell*; the second part of vocal and instrumental solos. Miss Herbert, of Dublin, took the principal soprano part; the other soloists were Miss Harbourn, Miss Browne, Mr. R. Biggs, M.A., LL.D., Rev. W. Ewing, B.A., Herr Dreyer, and Mr. Arnold. Beethoven's Sonata, Op. 24, for piano and violin, was admirably rendered by Mrs. Biggs and Mr. M. Arnold, and Bach's Prelude, arranged by Gounod, for violin, piano and harmonium, with Dr. Biggs at the harmonium, was also a feature in the programme. Great credit is due to the Conductor, Mr. Matthew Arnold, for the manner in which the choral portions were given, considering the short time the Society has been in existence.

RICHMOND, SURREY.—An exceedingly good amateur concert (under Royal patronage) was given at the Star and Garter Hotel, on the 3rd ult., in aid of the new Cemetery Chapel. The first part of the programme consisted of *The Women of Samaria*. The choruses were rendered by a choir of 60 voices, under the leadership of Mr. Hopper, organist of St. Matthias, Richmond Hill. The solos were sung by Miss Frances Courtenay, Miss Prothero, Sir George Innes, and Mr. Frederick Robinson. The second part was miscellaneous. Mdlle. Bartkowska sang "Bel raggio" in a brilliant manner, and Miss Courtenay was encored in Sullivan's "Where the bee sucks." Herr Oberthür played two effective harp solos, and the choir gave a spirited rendering of "Blanche" (Kücken), "A Vintage Song" (Mendelssohn), and "Good night, farewell" (Garrett). The interval between the parts was occupied by the presentation of a handsome silver-mounted ivory bâton to Mr. Hopper, as a mark of regard, and in appreciation of his musical skill. The presentation was made by Sir George Innes. Mr. Burnham Horner presided at the harmonium, and the Rev. Walter Miller, M.A., Mus. Bac., Oxon, at the pianoforte. The proceeds of the concert amounted to nearly £150.

SHEFFIELD.—The members and friends of the Amateur Musical Society "assisted" at an entertainment given in the Surrey-street Music Hall, on the 1st ult. Bach's sacred Cantata, *My spirit was in heaviness*, was performed in Sheffield for the first time, and was highly appreciated. The choruses were well sung, and the trying tenor solos

especially were delivered with much intelligence, and considerable vocal skill. The second part of the programme consisted of Mendelssohn's Octet, arranged for pianoforte duet and string quartette, and Professor Macfarren's Cantata, *May Day*—one of the most charming illustrations of modern pastoral music. Throughout, the performances in point of musical quality reflected the highest credit upon all who took part in them. Herr Schollhammer conducted with his accustomed tact and judgment, and efficient organ and pianoforte accompaniments were furnished by Mr. Joseph Perkin.

SOUTHPORT.—The tenth Festival of the Wigan Church Choral Association was held at St. Andrew's Church on the 22nd ult., when the choristers present numbered over 280. The services commenced with early celebration at 9 a.m., the music used being Garrett's Communion Service in F. At the morning service, at 11 a.m., the following was the order of the music: Processional, "Benedicite," to a Gregorian chant; "Venite," and Psalms to chants by Hopkins and Turle in E flat; Te Deum and Jubilate, Berthold Tours in F; Anthem, Barnby's "O praise the Lord." During the collection, the presiding organist, Mr. Foulkes, played the Adagio from Mendelssohn's "Scottish" Symphony, and at the conclusion of the service a March in B flat by Fr. Lachner. The prayers were intoned by the Rev. G. A. E. Kempson, one of the hon. secs. of the Association, the preacher being the Lord Bishop of Chester. The evening service commenced at 7 p.m., the Rev. G. A. E. Kempson again intoning the prayers. The Psalms were sung to a chant by Major Lemon in D major; Magnificat and Nunc dimittis to W. T. Best's fine setting in chant form; and the anthem was Sir John Goss's "Stand up and bless the Lord," and the Recessional hymn, "Praise, my soul, the King of heaven," to Sir J. Goss's grand Choral Mass, and at the conclusion of the service Mr. Foulkes played a march by Lemmens. The preacher for the evening was the Rev. Prebendary Cross. Altogether this may be considered as having been the most successful festival since the foundation of the Association; and the performance of the music reflects great credit on Mr. Foulkes, organist of St. Andrew's, Southport, and on Mr. P. de Soye, the organizing choirmaster. The collections amounted to upwards of £30.

WALTHAMSTOW.—The Musical Society, under the direction of Mr. J. F. H. Read, gave a performance of Spohr's *Last Judgment*, in the National Schoolroom, on Monday evening, the 31st May, which was a decided success. The solos were sung by Miss Duval, soprano; Miss Reimar, contralto; Mr. Howells, tenor; and Mr. Apperbert, bass. Mr. H. R. Bird presided at the pianoforte; the overture and symphony were played by Mr. Bird and Miss Read. The second part of the programme consisted of songs and part-songs.

ORGAN APPOINTMENTS.—Mr. J. D. Martin, Organist and Choirmaster to the Parish Church, Portobello, Edinburgh. —J. James Gregory, Organist and Choirmaster to St. Mary's Parish Church, Birkenhead. —Mr. Billinie Porter, late of the Parish Church, Bromborough, Cheshire, to St. Andrew's Church, Liverpool. —Mr. T. Pettitt to St. Peter's, Onslow Gardens. —Mr. Edward Griffiths, F.C.O., Organist and Choirmaster to the Church of the Annunciation, Chislehurst. —Mr. R. A. Beckett Evans to the Parish Church, Embleton, Northumberland. —Mr. Thomas Tallis Trimmell to the Parish Church, Sheffield. —Mr. T. Capel Hullett, Organist and Choirmaster to St. Luke's Church, Caterham Valley, Surrey.

FOR SALE, an OLD COPY of the "BEGGAR'S OPERA," by Mr. GAY, with the Overture in score (the Overture and Basses composed by DR. PEPUSCH), curiously engraved on copper-plates, 1729. Also, "POLLY," an Opera; being the second part of the "Beggars' Opera," by the same Author, 1729. Apply to Mr. Stansfield, Music-seller, 67, High-street, Peckham, S.E.

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DURING THE LAST MONTH.

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I have endeavoured in writing these Chants for the Canticles to give a change to the music, where the character of the words seems to demand it. It has been, and is now, I believe, to a great extent the custom in many of our churches to sing the same unvarying chant throughout a whole Canticle, regardless of the change of character of the words in some of the verses, be their expression that of praise, or be it of a prayerful or penitential character. There is no doubt a change in the music is required, but it will be said, "if you make much variety and use different chants in the course of a Canticle, you will make the music too difficult, and out of the reach of ordinary choirs." To some extent this is true; but what has been attempted here has been to give a *varied expression with simple means*—variety without much difficulty of execution, and suitable, it is hoped, to the character of the words. The change in the Venite at verse 6, "O come, let us worship, and fall down," for instance, will show, I think, with what simple means—as far as the voices are concerned—a contrast of effect can be produced. In some of the verses also which are of the same character and meaning, I have endeavoured to give a reflective character to the music by returning to the same chant as that previously used—for example, in the Magnificat, the verse "His mercy is on them that fear Him, throughout all generations," is linked by the same music to the verse "He remembering His mercy hath holpen His servant Israel," thus showing the continuance of God's mercy, not only to His servant Israel of old, but to all succeeding generations. I am not aware that this device has been used before in *chant form*, it was never used by the elder Church writers at all, there are, however, some good examples of it to be found in some modern Services, but Services, as every one knows, are out of the reach of ordinary country choirs at present.

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